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[The word and its history.—A new phase of transcendentalism.—Recent interest in the subject; the theories of Max Stirner; Guyau and his significance; Nietzsche and the Superman; the cult of the Superman in Germany; the increasing importance of Nietzsche for literature; Nietzsche's influence outside of Germany; English borrowings from his philosophy.—The permanent and ephemeral elements in his teachings.—*Twenty-five minutes.*]

22. "The Use of Contrasts in Sudermann's Plays." By Professor Clyde Chew Glascock, of Yale University. [See *Modern Language Notes*, June, 1907.]

[The attempt will be made in this paper to show that, in some of Sudermann's dramatic work, so extraordinarily well balanced contrasts have been employed as to be offensive and produce the effect of artificiality. The data presented are intended as an aid in disclosing the character of Sudermann's technique.—*Twenty minutes.*]

The Association adjourned at 3.45.

PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only:

23. "Arbaces and Cethagus." By Mr. Eugene C. Alder, of the William Penn Charter School.

[Felix Dahn (*Erinnerungen*, III, 336, 337, 349, 360 f.) enumerates the sources of *Ein Kampf um Rom*. All important personages are historical except Cethagus, the Prefect. This character, which Dahn styles a composite creation of his own, bears in descent, appearance, life, philosophy, aspirations, and death a striking similarity to Arbaces, the Egyptian, in Bulwer-Lytton's *Last Days of Pompeii*, a work with which Dahn was familiar (*Erinnerungen*, IV², 455).]

24. "Antijacobinism." By Dr. George M. Baker, of Yale University.

[The influence of Antijacobinism in turning the tide of public opinion against German literature in England in the last decade of the 18th century.—(a) Summary of the literary and political conditions in England in the year 1797.—(b) Outline of the inun-

dation of the English stage by the German drama.—(c) The Anti-jacobin criticism (1) in the *Examiner*, (2) in the *Antijacobin Review*, (3) in Robeson's *Proofs of a Conspiracy*, the Abbé Barruel's *Memoirs*, and sundry publications.—(d) Influence of this criticism on the monthly reviews and public opinion.—(e) The Anti-jacobin criticism focussed upon the revolutionary propaganda in German literature as the determining factor in the rejection of this literature.]

25. "Doni and the Jacobeans." By Dr. John M. Berdan, of Yale University. [See *Publications*, xxii, 2.]

[Doni exemplifies the Anti-Petrarchistic School. Almost unknown, surviving only in the places where they ought to have perished, in themselves his works are worth little. But as his life was so diversified that he became intimately acquainted with all shades of Italian critical opinion, his work shows the general theory of the school, the sacrificing of manner to matter. His *De la Speranza d'Amore* is an example of the new treatment. His *Marmi* justifies by the social conditions the grotesque nomenclature of the Jacobeans; in the *Mondi* he outlines the conception which Phineas Fletcher afterwards worked out in the *Purple Island*. Thus the careful reading of Doni is of interest to a student of the so-called "Metaphysical School."]

26. "The Development of John Dryden's Literary Criticism." By Dr. William Edward Bohn, of the University of Michigan. [See *Publications*, xxii, 1.]

[Dryden's criticism presents a peculiar problem. There entered into it practically all the mutually antagonistic elements characteristic of the literary theorizing of the last half of the seventeenth century. These various elements combined and recombined, appeared and disappeared, with an apparent irregularity which seems to throw Dryden's critical theory into confusion. Hitherto there has been discovered in it no principle of development: one scholar, in fact, definitely denies the existence of such a principle. The present paper is an attempt to show that Dryden's critical work divides itself into five periods, and that in each of these periods his literary theory bears a well defined relation, on the one hand, to his non-critical works and, on the other, to the circumstances of his external life.]

27. "The Relations of Rhetoric and Literary Criticism." By Professor Gertrude Buck, of Vassar College.

[The field of rhetoric has successively shifted from grounds of

mere practice or empirical art to those of applied science and thence to those of pure science or theory. A similar shift of the field of literary criticism is discoverable. The materials of rhetoric and criticism are partially coincident, their methods must be substantially identical and their results mutually serviceable.]

28. "Notes on the Language of Martin Opitz." By Dr. Paul Gustav Adolf Busse, of the Ohio State University.

[The paper is intended as an initial step toward a general study of the conditions of German grammar during the first half of the seventeenth century. The opinions of such grammarians as Behaghel, Kluge, Rinkert, etc., differ considerably regarding the development of High-German during this period. Martin Opitz took the initiative against the prevailing conventionalism in the language of his time. By a study of his application of his own rules and by word-lists, comparing his grammatical forms with those of Luther's later writings,—e. g., *Wider Hans Worst*,—the paper attempts to show in what respects Opitz developed the language beyond Luther and also to what extent he drew on the forms of the chancery-style.]

29. "A French Poetic Revolution." By Professor Charles Cameron Clark, Jr., of Yale University.

[The influence of the Revolution of 1789 upon literature in France.—Reasons for its influence not having been manifest in Poetry till as late as 1870. Romantic school not radical. Individualism and the so-called Decadent or Symbolist Movement. Essential character of this movement. Two main reasons why it has appealed to foreigners and not to Frenchmen. Its failure due to its violation of French tradition as to Clearness and Metrics.]

30. "The Irish Version of the Old-French *Chanson de Geste, Fierabras.*" By Professor Joseph Dunn, of the Catholic University.

[The name *Fierabras*.—The Irish not an original composition.—Relation of the several Irish to the Romance and English versions.—Latin loan-words and proper names in the Irish version.—Anglo-Saxon words.—In some respects, the Irish is closer to the Provençal than to the Old-French version.—Original of the Irish version was none of the known Old French versions.—Probability of a Latin original.]

31. "Two Inedited Letters of Jean de Boyssonné." By Dr. John L. Gerig, of Columbia University. [See *Revue de la Renaissance*, December, 1906.]

[These Latin letters, addressed by the Poet to Maclou Popon, a

jurist of Dijon, date from 1550. There were two other personages of the name of Jean de Boyssonné at Toulouse during this period: the rector of the university expelled from Parliament in 1509, and replaced by Jean de Langeac in 1511; and the *Seigneur de Bauteville* whose son Giraud became counsellor in Parliament in 1554.]

32. "German Influence on Religious Life and Thought in America during the Colonial Period." By Professor J. Preston Hoskins, of Princeton University. [See *Princeton Theological Review*, January and April, 1907.]

[This paper is the first of a number which will endeavor to trace historically the influence which the German race, German religion, German education, and German literature have exercised upon American culture. Specifically it aims to show the points of contact between the Pietistic movement in the Lutheran Church of Germany, the rise of Wesleyanism in England, and the Great Awakening in America, and to prove that the change from the Puritanic to the Methodistic type of Christianity, about 1740, was due directly to elements borrowed from German Pietism and German Moravianism.]

33. "The Legend of the Forbidden Apple." By Professor Oliver M. Johnston, of Leland Stanford Jr. University.

[According to a legend widely diffused in medieval and modern literature, the name of the fruit that Adam and Eve were forbidden to eat was the apple. The object of the present study is to try to show that this legend owes its origin to the difference between the meaning of Latin *pomum* (= fruit in general) and its French derivative *pomme*, both forms having been used in describing the forbidden fruit. In the Vulgate the fruit in question is designated by *fructus*. However, Ambrosius Ausbertus uses *pomum* in referring to this fruit, and in the Old French descriptions of the Garden of Eden *fructus* is replaced by *pome*.]

34. "The Ancestry of Chaucer." By Professor Alfred Allen Kern, of Millsaps College. [Printed as a Johns Hopkins dissertation by the Lord Baltimore Press, 1906.]

[An attempt has been made to give not only all that is now known of the poet's ancestors, from his father to his great-great-grandfather, but also a history of the various guesses through which the truth has been reached. This collection and comparison of statements and records has resulted in the discovery of additional facts in the lives of the Chaucers and in the correction of several misstatements concerning them which occur in authoritative works upon

the poet. The discovery of about forty new records having relation to the poet's forebears has widened our knowledge of them, especially in the direction of the trial of the Staces *et al.* for the abduction of John Chaucer and the deputyship of Richard and John Chaucer.]

35. "A Social View of Language." By Mr. George Philip Krapp, of Columbia University. [See *Forum*, October, 1907.]

[The influence of theoretical studies upon practical opinion.—Illustration from the field of sociological research.—The character of social institutions, with special reference to politics and language.—Discussion and illustration of the anarchistic, the aristocratic, the oligarchic, and the social-democratic point of view in language.—Application of the discussion.]

36. "Pössneck, the Scene of *Hermann und Dorothea*." By Professor Charles Julius Kullmer, of Syracuse University.

[The theory of Sintenis, based largely on Goethe's diary, that Pössneck forms the setting of *Hermann und Dorothea*, was investigated in Pössneck, and corroborated by the discovery of striking parallels in localities, characters, and incidents.]

37. "The Date of *ai* in *Connaitre* and *Paraître*." By Mr. H. Carrington Lancaster, of the Johns Hopkins University.

[A demonstration by ninety-four examples from thirteen plays that the *ai* writing of these verbs was not first introduced in 1675, as now commonly held, but that it had been already used in them as a good variant for *oi* during the period from 1630 to 1639. The indications that this early occurrence of *ai* for *oi* is due to analogy between these verbs and *nâtre* and *pâtre*, where the *ai* is an etymological product.]

38. "Yarington's *Two Tragedies in One*." By Dr. Robert Adger Law, of the University of Texas.

[The play of this name published in 1601 bears internal evidence of having been written late in 1594 or early in 1595, soon after the murder of Beech, upon which one of its plots is based. Hence it cannot be regarded as a revision of Haughton and Day's tragedy on the same theme, written for Henslowe in 1599. Evidence for the earlier date is strengthened by the borrowing of certain lines almost bodily from plays known to have been acted in 1594.]

39. "The Story of Grisandole:—a Study in the Legend of Merlin." By Dr. Lucy Allen Paton, of Cambridge, Mass. [See *Publications*, xxii, 2.]

[This paper discusses the sources of an episode in the French prose romance of *Merlin*, its relation to certain episodes in the Latin poem, the *Vita Merlini*, and its testimony to a form of the Merlin legend anterior to the latter.]

40. "A Study of Skelton's *Magnificence*, with special reference to its Place among the Moral Plays." By Dr. Robert Lee Ramsay, of the Johns Hopkins University. [See *Magnificence, a Moral Play by John Skelton*, Early English Text Society, Extra Series, xcvi, 1907.]

[Introductory to a new edition of the play. Part I: The text and earlier editions. Structure of the plot. Grouping of the *dramatis personæ*. Staging, costume, localization. Versification: variations in line and rime-scheme, and use of these variations for dramatic characterization. Indebtedness to Aristotle's *Ethics* and to the *Ship of Fools*. Methods of characterization, and use of fools as "vices." Date, and historical relations; interpreted as a political satire against Wolsey. Part II: As the last of the "moral plays." Parallelism of the changes in staging and in the length and number of actors in the moral plays. The development of metrical technique in the moral plays. The various plots employed, and their successive modifications. Development of the primitive morality cast and of its various groups, and the changes in characterization.]

41. "Parallelism and Repetition of Motives and Diction in Schiller's Dramatic Fragments." By Professor Edwin C. Roedder, of the University of Wisconsin. [To appear in the *Journal of English and Germanic Philology*.]

[A number of dramatic motives re-occur in several fragments, with more or less incisive changes; for *Demetrius* especially Schiller draws with marked frequency on his *Warbeck* and *Die Kinder des Hauses*. From this we may draw inferences concerning his method of work, and re-examine the conjectures as to which subjects would finally have been abandoned. Striking similarities in the wording of certain passages may be utilized also in determining dates of composition.]

42. "Persiles y Sigismunda: II. The Question of Heliodorus." By Dr. Rudolph Schevill, of Yale University. [See *Modern Philology*, iv, 4.]

[The plots of the last romance of Cervantes and of the *Theogenes and Chariklea* are compared and the latter's influence pointed out. The object is to show that Cervantes did not follow Heliodorus so much as has been claimed hitherto.]

43. "Romanticism: the Shaping of a Definition." By Professor Laura J. Wylie, of Vassar College.

[The explanation of current definitions of Romanticism is to be found (1) in the principles developed in defence of the poetry of the early nineteenth century; (2) in the fuller development of these principles as they were generally adopted. Pater's definition, in which this discussion culminated, must be reconstructed to be useful to the student, according to the present esthetic theory.]
